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NUMBER 117

JUNE 1997



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18

FOCUS

## Bi-Cultural Visions

BY **MARY COLEMAN**  
Not a mere indie word machine, **Victoria Pedreros** is weaving her personal and cultural baggage into a cathartic film oeuvre, and her first feature, *El Portal y Dios*

22



## Aleka Doesn't Live Here Anymore

BY **CHRISTIAN TANG** 31

*"Wings and Angels" in and out: A trans-Atlantic export, through the landscapes of recent American cinema*



## INSIGHTS



THE 1997 RELEASE THE CHINESE WOLF P.13

**Subjects** 2

**Conference** 10



**Sergio Garcia** has *Chasing* at Cannes and *USA*

**Festivals** 12

**Hong Kong** with *Jackie Chan*

**Simply in** 14

**Pauli Valdemarsson** won't *Condo*

**Lost & Found** 16

*The Man from Hong Kong* will *Return*

**Improfile**



**With Comedy** Adam Sandler *Blind* 22

**Interview** 36

**THOMAS J. LEE** *Staying New Orleans* *Paris* *Blue* *Love and Loss* *William Shakespeare's* *Hamlet*



**LEO PENTECOST** *The Earl of the House* *Madness* *The* *Movie* *James* *Waters* *After* *19th* *What* *to* *Do* *in* *Mont* *Real* *Movie* *The* *James* *Family* *Cartoon* books *reviewed*

**Technicalities** 47



**Sherry Fink** *and* *Art* *Cartoon* *Movie* *Review*

**Import** 54

**Rebo** *100* *Cartoon* *Review*

**Production** 58

**Idiotic** *Eight* 64





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# LETTERS

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## NEWSFRONT BACK ON THE FRONT PAGE!

Dear Editor,

I've noted article on *Newsfront* (Cinema Papers, no. 100, April 1999, pp. 28-31, of 7) [give the appearance, via copious footnotes, of being thoroughly researched whilst a playful mix indelicately misrepresents].

Its credibility is further undermined by not naming Philip [sic] Noyce a spin doctor on set. As he was the director involved in the development, writing and editing of the screenplay, his story of events would seem essential.

Perhaps another spin doctor needs to appear before Cinema Papers publishes the full story - the 10, if the slickfish haven't got to the production company's files first.

Yours sincerely

David Ellick, Producers, and Michael Brennan, Associate Producer

### IAN STODOL REPLY

The note from David [Ellick and Michael Brennan] is a typical blanket rebuttal designed to make doubts about all the facts contained in my article. This is because many of my conclusions cannot be accepted by Ellick. When I first contacted Ellick, I told him the piece was for (or about) the history of spin-doctoring of film, specifically from the sceptic's viewpoint. I quoted him accurately in the article and sent a copy off to him. It was still an draft stage. I had a number of unqualified calls from him after this adding me not to mention Philippe [Noyce's involvement] and to minimise the amount of expertise he claimed for him. I before starting production of the piece, and a "hello to Phil about it all". I was not able to do this because a double number of calls in Sydney to try and get agreement. Phil was never available. I preferred to rely on previously published material.

Ellick never addressed me to the "film" on the production and I had to make copies of the script elsewhere. The script from the film and the producer's notes were given conclusively. and Philippe did contribute to the concept and develop most of the script and was even listed as a script document on the script, two by all accounts. Noyce did not "write" the script of *Newsfront* but did write another draft which was discarded completely. He may have edited the film screenplay prior to, or in the process of, production but did not substantially change its content. Noyce kept him and Ellick agreed that Noyce should get the screen credit.

When I tried to do an article (and do not believe it was a perfect piece) was to examine the role of Noyce in ownership of *Newsfront*. A piece of industrial archaeology. I have a film. I have a more plausible account of the process to be given than I am sure the pages of *Cinema Papers* are open to them - despite Ellick having said it was on the phone after the publication of the article. "You should never have been the piece in the Melbourne people because they would support them." Ellick and Brennan are untrue about "the truth" then I wrote of they make them "film" accessible before they are destroyed by oblivion.

### THE EDITOR REPLY

David Ellick, a film producer and director, needs a long holiday if he seriously believes Cinema Papers has any interest in publishing a Melbourne-born spin-doctor on a Sydney one.

Cinema Papers has no interest in publishing any one version of history, and the pages of the magazine are as open to Ellick as they are to anyone with an interesting story to tell.

Dear Editor,

I read with interest Ian Stodol's article on the history of the development of *Newsfront*. I'd found the statement attributed to David Ellick that "Michael Thornhill and David Ray [of the New South Wales Film Corporation] were keen to do a script with the film" pretty strange to say the least. I didn't even (like the Corporation said) the film was in post-production and, as for Mike Thornhill, to the best of my knowledge, other than expressing concern about the inadequate length of the screenplay, was no enthusiastic champion of the film and did a good deal to secure a commitment from the NSWFC to screen it at the first place. I'm not aware of any attempt to intrude into the creative process whatsoever by any director or official of the NSWFC.

Yours sincerely

David Ray

# inbits

## AUSTRALIAN FILMS AT CANNES

**T**hree Australian films travelled to Cannes this year. Just one was a feature in Competition. Saman-  
tha Lang's debut feature, *The Wolf* (see Cinema Papers, no. 100, May 1999) was selected for official Competition, while Stephen Elia's follow-up to *The Adventures of Pinocchio*, *Queen of the Bees*, did come to Wozz House (formerly The Big Red) for a midnight screening out of competition. In the short film competition was Judith Cole's *The First Out*.

## SWINE'S LATE SUCCESS

**C**ome students again to Geoffrey Rush for his performance as David Helfgott in *Shine*, and this time for winning the British Academy of Film and Television Arts Best Actor Award. Roger Savage (sound) operated soundtracks and writer of the Melbourne-based Soundfirm company also won a BAFTA Award, for Best Achievement in Sound for *Shine*. Although he was pleased to be nominated, the win caught him by surprise.

## ST KILDA FILM FESTIVAL REVEALS

**C**elebrations of the 50th St Kilda Film Festival Melbourne saw awards presented to outstanding short films entered and screened over its five days. The awards presented are as follows:  
Best Screen Film: *Scars* (Ben Ford)  
Film Victoria Grant Award: *Joe's Room* (Gary Lefkowitz)  
Audience's Choice Award: *Selected* (Gregory Jerrard)  
Best Documentary: *The Miraculous Comedy of Joe Jorko*  
Best Director: Robert Hordern: *Claydon* (Gina)  
Best Performance in a Leading Role: Two Golden (Suzanne Cret)  
Best Cinematography: Mike Coleman: *Claydon* (Gina Ford)  
Best Cinematography: Steve Barber: *Down, Dirty Down*  
Best Editing: Ben Ballwin: *The Secret* (for the St Kilda Festival Trust) (Gina)  
Best Screen Effects: Peter and John (for the Secret)  
Best Visual Effects: *Making Out in Japan* (Lewi Mervin)  
Best Screen Production: Raj Jenkins: *Claydon*  
Most Versatile Director: Adam Benjamin: *Blot* (Gina)  
Director's International Award: *The Sapphire House* (Gina Ford)  
Really Good Film: *Claydon*  
Cinema Papers: *Claydon*  
Cinema Papers: *Claydon*

**Diary Date**

**1** You're quick, you might be New Office Poster!

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rovia Foundation Centre, 101 Raymond  
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James Dean Classics: *East of Eden*,  
*Rebel Without a Cause* and *Jack*  
*Amongst the Boys*, starring the stars  
and posters from  
classics, the  
Ten Commandments,  
Fanny Hill,  
Star Wars and the  
Australian classics,  
*Swain* and *Jack*

## MOVIE CLASSICS AND DIRECTOR

Hawthorn: *Rebel Without a Cause*  
Fanny Hill  
Director: *Rebel Without a Cause*  
Director: *Rebel Without a Cause*  
Director: *Rebel Without a Cause*  
Director: *Rebel Without a Cause*  
Director: *Rebel Without a Cause*

## CONSIDER

**I**n the round-up of Australian films  
I had to be at Cannes in 1999.  
"Movie Classics" (no. 100, May 1999,  
p. 28) producer David Helfgott's name  
was completely left out of the credits  
for *Love in Ambush*. *Cinema Papers*  
explains the situation.  
The credits should have read:  
A Screen Film by its production  
Director: Carl Schultz. Producers: Jean-  
Pierre Ramsey and David Ramsey.  
Executive producers: Richard Ben-  
jamin, Pierre Ramsey and Co producer  
Randy Hordern. Line producer: Phil  
Brennan. Screenplay: Carl Schultz.  
In *Cinema Papers*, no. 100, April  
1999, the article, "A House is a Castle",  
by Peter Watson (p. 28), may have been  
read as implying that *Samuel Claydon*  
was director of photography on *The  
Castle*. In fact, *Wendy Marwick* was the  
DOP and *Claydon* did the camera  
operations, along with *Marwick*.



cinema: John Ferguson (James Dean) and  
and Anthony (Ben Davis) in  
Allied Filmworks a poster

# Ken Dancyger - Writing the anti-formula

by Kathryn Millard

**N**AUSKALIA RECENTLY on a radio sponsored by the Australian Film Television & Radio School, was American screenwriter and academic Ken Dancyger. Dancyger has written a number of books about writing and screenwriting, including the influential *Alternative Scriptwriting*. Beyond the Rules (Co-written with colleague Jeff Rush, *Alternative Scriptwriting* has recently been re-issued in an expanded and updated edition.) Introducing his one day seminar at the AFTRS, Dancyger explained the grounds of their approach. In the late 1960s, he and Rush shared a frustration with the overly formulaic models of screen storytelling favoured by so many agents and studio executives. They held a number of meetings with screenwriters and teachers of screen-

writing, who while themselves covered these same terrain and spaces in indefinably by means. These arenas didn't speak to a more experimental sense of experience. "It expresses a more desperate world, changing context in our thought - structure too more fluidly in more ideological ways. At his seminar, Dancyger spoke with a disavowed number of screenplay films that don't conform to the prevailing formula illustrating his points with lengthy video clips. The main areas considered were structure, genre, character, voice and tone. What happens if you don't use three-act structure? For example, *Spies Like Us* (first feature, 1965) is a satire. More of (1968), restructured several two acts. Forgoing the usual third act resolution, the film becomes more open-ended

perceive central characters by our reading them with more sympathetic characters. Or, while we might say he able in a resolution with goals that we set as negative or disposable, we can identify with the impact with which characters pursue those goals.

Dancyger suggests that ensemble films, like *The Big Cool* (Lawrence Kasdan, 1983), work through a group of characters sharing a main goal that drives the story rather than the story itself. What happens if you change the tone of a story? Sometimes as appearing as *Backfield* (Robert Altman, 1991) and *Short Cuts* (William, 1993) work as satire, which has a heart from that, any melodrama or mainstream film while we expect not stories to be realistic, Coppola's *Apocalypse Now* (1979) makes a high-wire dance world far from realism.

Dancyger is particularly interested in mixed genre films. That is, dealing with more than just genre and dealing in multiple into a story through plot progress to new conventions but also making

the story fresh and revealing, so that, as audiences, we don't feel like we know everything that's going to happen. For example, *Wesley Moon's* *Crossed and Misadventures* (1991) still fully incorporates two three act stories, a melodrama about an eye doctor and a slasher comedy about a dangerous toy filmmaker. The two stories share one character - a blind rebel.

John Sayles' *Love Story* (1991) is a minor recent example. John Sayles combines a police story - with the crime, *Insomniac* film and melodrama structure of this genre driving the film - with a meditation on fate. The fact that he made a point to have the book placed twenty years ago enables the story to move toward a finale.

There's also a *John Sayles* page (1991), which combines a police story with a point on relationships and families.

The current movie towards mixed genre stories also has its screen television with programmes like *Top of the Line* ending a police story with science fiction.

Dancyger's film history - actors, a range of genres and styles of screen writing and filmmaking - is impressive. As he continues, he was more than willing to respond to questions from a clearly engaged audience. Towards the end of the seminar, writer Linda Aaronson projected that while stories of redemption seem to hold a special place in American culture (from *Pilgrims' Progress* onwards), for him culture releases the dominant formula was less of an issue. Yet advocates of formulaic storytelling always present their structures as universal. Dancyger agreed. Different cultures value different kinds of story telling. Every culture has its own

**Stories cast in a restorative three-act form tend to be conservative, suggesting an orderly, clear-cut world in which characters control their own fates and action is redeemable by motive.**

writing. What do we value in storytelling, they asked? What makes screen stories fresh, compelling, involving? What about all these stories not accounted for by the dominant screenplay formula?

Dancyger describes this formula as a film structured in three acts, and driven by a premise and a melodrama actor who has a powerful goal and is waging pitifully with. The film has both a foreground story in plot, and a background story that involves some something deeper. It makes use of a recognizable story form or genre as a shorthand for communicating with the audience. For example, gangster stories are macabre tale stories, usually about a lineup attempting to get ahead despite the transgressive nature of the city. Police stories involve a crime, an investigation and a solution. Musicals are about wish fulfillment.

The emphasis of Dancyger's work is on how writers and directors have challenged their formula. Dancyger and Rush emphasize, however, that the polar while challenge is to find an appropriate narrative strategy for the particular story to be told.

Scores cast in a restorative three-act form tend to be conservative, suggesting an orderly, clear-cut

and controlling. Or, in *Mr. Belter* (1965), two worlds with four acts, providing two alternative endings. An extreme example of that trope in traditional structure might be *Thirty Two Short Films About Glenn Gould* (Francis Ford Coppola, 1993), a mosaic of 32 short films in pursuit of the elusive pianist Glenn Gould.

What happens if the main character is passive, as in *Goodnight Day* (Ken Kesey, 1993) and *Sex, Lies, and Videotape* (Steven Soderbergh, 1989)? Or if the main character is not a hero and his/her goals are not ones that we can easily identify with? The ABC tele feature *Paper Moon* and *Barbet* (1975) *Conformity* (1990) were cited as examples.

The balance of characters and story elements is important, Dancyger suggests. Screenwriting can compensate for



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# Hong Kong Film Festival by Geoffrey Gardner

**T**HE HONG KONG International Film Festival was held for the twenty-first time from 27 March to 11 April. This last Festival before the colony is returned to Chinese rule had, even before it commenced, a mixed reception by critics attending for the first time, like me, and sceptics for the many who had attended over the two decades as the Festival slowly developed into an internationally recognised showcase of high inputs. The primary focus remained on Asia and, by virtue of the mighty 43, film anthropologists, so liking Hong itself.

The late traditional element of the Festival served rather ironically to show why Asia should be taken even more seriously than it is. For every post-film like *Angie* (Australia's new and challenging film about Christine, *Prisoner of the Moon*), the Festival also managed to present some other peace shatters

**The international element of the Festival served rather ironically to show why Asia should be taken even more seriously than it is.**

and staid filmmaking (like Paolo Sorrentino's *Clouds of Sils Maria*, 1991, or Christopher Marlowe's *Caligula*, 1979, film to attempt to tell the story of the rise and fall of the emperor Nero, or the story of the rise and fall of the emperor Nero, or the story of the rise and fall of the emperor Nero).

But the moral message and the international film festival had its center for the first time. The major reason was to support the Festival's final edition before it has to face the wrath of a new Chinese authority which has made plans for years that it is not happy at the Festival's popularity to give prominence to work, always challenging and often

China, however, proved to be somewhat of a paradox when set against dazzling selections from South Korea and Taiwan, the Hong Kong Independent Film, which culminated in a special final night screening of a restored copy of King He's master piece, *The Yellow Crane*, and retrospective screenings of Hong Kong's masterpieces made its debut by the accompaniment of *Enter the Dragon*, which remains unbeaten for the most part with sound and music to drive home.

In a way, one of the film Corpus accompanied says much about Hong Kong's confidence to present films at its best. The Festival had invited Oliver Hui's new film *Enter the Dragon*, to screen *Along with the Bodhisattva* film masterpiece, it was one of the few European films able to stand comparison with the best film seen. The story of *Assassins* film, however, the film's actors, including *Enter the Dragon*, an original film, who is visiting Hong to play the lead in *Enter the Dragon* film.

Taking the next step, Hong Kong decided to screen *Enter the Dragon*, all seven hours and thirty seven minutes of it, to accompany the new film and to Hong Kong Independent film festival. The result, the most effective combination of all.



three events, may well be the only way that each should be seen for maximum effect.

Geoffrey Gardner, an independent film critic, is based in Hong Kong. He is also a member of the Hong Kong Independent Film Festival. He is also a member of the Hong Kong Independent Film Festival. He is also a member of the Hong Kong Independent Film Festival.

The festival's retrospective was completed with a screening of Paul Verhoeven's early film *Angie* (1991, USA, 1991), which features some extraordinary scenes of violence, as by Gilbert Weinman in his own mature work.

Of the major Asian films, four caught my attention as likely to have career beyond festival appearances or high material. That *Enter the Dragon* film, which is the first of a young man and his partner, is already established. The boy has an accident, the result perhaps of taking a bit part in a movie.









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ON THE EVE OF THE LOCAL RELEASE OF A RESTORED  
PRINT OF ALFRED HITCHCOCK'S VERTIGO (1958), FILM  
RESTORATION EXPERTS ROBERT A. HARRIS AND JAMES  
KATZ TALK TO JAMES SHERLOCK ABOUT THEIR WORK AND  
THE FUTURE OF REVIVING FILM CLASSICS.

ROBERT A. MARSH is one of the most respected figures in contemporary film criticism. His specifically cinematic career began with his first book, *My Film Lady* (George Cukor, 1944) and *Notre-Dame* (Alfred Hitchcock, 1939). His producing credits include *Die Götter* (Czechoslovak, 1966).

Katz's partner in his two most recent television projects was JAMES C. KATZ. Katz has served as a producer - *Rams from the Chase*, *Stripped to Beverly Hills* (Paul Baril 1988), *Love on the Run* (Hilary 1988) - and as producer - *Nobody's Fool* (Robert Benton 1990). In the early 1980s, Katz was President of the Universal Pictures Classic Division where he oversaw the re-release of 1940s, 1950s and 1960s classic films.

**JAMES SHERLOCK** is a Melbourne-based *True Detective* who has been working with Hare to locate materials not a page of film that have been dated for restoration and re-release.

Downloaded from <http://ajph.org/> on June 11, 2015

Barthel: For all you find an interest in archaeology and digging through things, I want to tell you, Kevin, there's no one else like you.

I really got on a bad schedule and Lawrence [James] wanted to see the movie because I was in it, so he said, "Well, we are told that we are the complete opposite, and we have a thing, a tick and where back up." We just barely made it. He had more to do than I did. I looked at the film and said that they had not only been out once but once. That seemed totally an ordinary, that was the last meeting, so with it, I started by being to find out where the film was. There were no signs of it, and ended up working with David Ford, Peter D. Vukobratovic, James Alan Gurnee, and all these people. What was it like? Well, I was in a bad way, so I was not in the best way. I was not in the best way.

They wanted no doubt. I was not supposed to return here, but I finally found Anita Loos, the editor, and asked, "Does David know about this?" I said, "No, I'm not supposed to return here," she said, "well, I bloody well can. Why don't you check up about this without let-

After some time, I called her back. She said, "We were again. He wants you to call him tomorrow in London." I called London and he wasn't there. He had stopped, showered, changed clothes and gone to his friend's house. I called the New York and figured, "Well, all right." He picked up the phone, and I was absolutely shocked.

Michelle: "Who am I designing? When I went to go myself to medical school, I had a momentous occasion was 'Clash' because I'm glad somebody is trying to use it. He said, 'When are you?' I said him and he said, 'You'll be there Tuesday'."

[illegible]

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problematic for faculty at a young and the students lived as actors without any saving. David devoted time and he knew that it was a waste of time. He hoped that we would at least be changed the voice digitally somewhere, but it just didn't work.

How did the incident end? "We have no choice before us, except to wait", as we had to serve the program and take over the process that didn't work initially. I read out, "It's a long, hard battle", went off on a struggle and then for peace it may take a few weeks in the meantime.

The answer, of course, was wrong. We put this out to the district court and then what if not? He had Peter (P'Teed) do all of his dialogue and his actions, other dialogue like Jack (the one who had died).

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When we're looking at a constant, there is a very close balance between availability of materials and use of materials, and the second is

which the film needs to be returned. In this case, the negative had got to a point where it was falling so rapidly that it wouldn't run it, or we didn't have the elements, it wouldn't have been there. And so now, it would have been unworkable.

eventually, she gets away with it. The connection between the Hitchcock film *Psycho* and *Psycho*, and even more the parallelism between *Psycho*

James Katz, Vice President of the American Bar Association, said that the Harborside Foundation was clear: "they would receive the proceeds, particularly Verings, if they knew what the financial arrangement was, but they would be aware of responsibility on the Harborside Foundation's part to know that, in fact, they would also obviously benefit from any financial gain that, and any sales value that would be derived from the sale, from

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

Know that the first time you are presented with a translation request.

Yes, *Quercus*, which is an anamorphic Verrucoid. But you have not made connections with the two previous answers!

**DATA:** Trevor Green: I have known a person or two who were whores, but usually I want the money

[illegible]

to fix it. That was the feedback sequence. It is showing a reminder of what the reason this would have looked like one year for doing the first. How important is there a long-term, period.

**Barry:** No, it's not a *de*. We didn't use it. It could have helped slightly on the film, but it's inappropriate and probably. Some people think that it's wrong. We could have diagnosed the entire film and made it look better for about \$40







top of the list. It is not a real cash cow for them.

At the same time, they have the problems of getting themselves offscreen with those films that are now running at \$20, 80 and 100 million.

**Was John Huston still alive when you did the retrospective on *Scarface*?**

**Kate:** Yes. He was a lot of fun. He was 79 or something like that when we first met. I worked with him twice. '74, and we finally met at Tallahassee. BP. He came over and, in March '92, we took him to Indianapolis with us for a one screening at the Walker Art Center. He was wonderful.

**DO YOU ACTUALLY ENJOY A PROJECT ON SO OLD SUBJECTS FOR YOU?**

**Kate:** It goes both ways. We have a lot of fun, as the genre goes, many of them, like *Love in Winter*, sort of fall through the cracks between the studios as owned by distribution people—in the case, Canal Plus—and they don't necessarily care about the negatives. They care about the materials they can produce to put on the Sky Channel and the syndication packages.

There is a lot of information work going on out there, but it is not really inspiration, like the book "DANGER IN THE AIR."

**Marjorie:** When they do a director's cut, there is sometimes more of a chance that they are actually doing some work on the negative and the film. After Morgan came out, they suddenly came out with the second version of *North by Northwest*, which they managed to do in four days!

We were a little nervous about that, but the last one line is they put us there and we're going back on our wall. They say "nearly restored the, newly restored that" in the side. Great (George Stevens, 1944), for instance, they keep saying "we

restored, when it wasn't. And you know that when *The Garden of the Finches* (Vivian De Sta, 1990) was restored, all they did was wash the negative.

You're built up in the industry as being a good man. It would be nice that you could write your own ticket regarding restoration. Do you think it's a lot of work?

**Kate:** Every time we go into a project, we are trying to reconstruct someone to pay to us in the, something that they own. First of all, they are embarrassed by the condition it is in, and then they have to put up money for us to undo their lack of diligence.

**HAVE YOU BEEN FORGIVEN THAT YOU ARE COMING UP AGAINST A REBEL WALL AND CAN'T DO?**

**Lee Anne Givens and Paula Ann Givens (on the set of *Love in Winter*)**



**Kate:** I don't know. We know where material is, for instance, on *Booker* (Ferry Glenville, 1944), which is going bad. The people that own it don't seem to care much. We are using a little bit of that with *Love in Winter*. There is only around that we would have to get all in the one place and do some work on.

**DO YOU HAVE ANY OTHER PROJECTS, ANYTHING THAT YOU'RE CURRENTLY WORKING ON?**

**Kate:** We have a number of the *Thompson* films that we would love to do. *West Side Story* (Robert Wise, 1961), *It's a Mad Mad Mad Mad World* (Stanley Kramer, 1964), *Love Me*, *A Tale of the Desert*, *William Wyler* (1919), *The Alamo* (John Wayne, 1960), *The Man Who* (Maurice De Coste, 1964).

**Kate:** I think *The Man Who* would probably be a very successful one financially. ☐

\* The following films were shipped to Australia in complete format and with surviving soundtracks. They were changed in the USA after their first release, the footage and audio tracks preserved first in the USA. *The Big Country* (William Wyler, 1958), orig. audio tracks, *Alibaba and the Forty Thieves* (Frederic M. Seltzer, 1971) orig. audio, *It's a Mad Mad Mad Mad World* (Stanley Kramer, 1964), orig. audio tracks, *Love Me* (Robert Wise, 1961), orig. audio tracks, *William Wyler* (1919), orig. audio tracks, *The Alamo* (John Wayne, 1960), orig. audio tracks, *The Man Who* (Maurice De Coste, 1964), orig. audio tracks, *It's a Mad Mad Mad Mad World* (Stanley Kramer, 1964), orig. audio tracks, *Love Me* (Robert Wise, 1961), orig. audio tracks, *William Wyler* (1919), orig. audio tracks, *The Alamo* (John Wayne, 1960), orig. audio tracks, *The Man Who* (Maurice De Coste, 1964), orig. audio tracks.



or many filmmakers, the short film is merely the hors d'oeuvre to features. They make that leap too early, carry it & Radio School graduate Jane Campion. Monica Pelizzari has experimented with style, honed her craft and acquired a stamp and an international reputation. Even prior to making her debut feature, *Fistful of Flies*, which was due for

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her Pelizzari's *Three Days Just Days* (1992) won the *Un Certain Regard* (Silver Prize) award for Best Short at Venice, Peter Wink, whose films or *Atropine* had inspired Pelizzari to become a filmmaker, commented, "I'm thrilled for her. She has a style that is recognizable, a single unique voice." At the Kabot Short Film Festival, jury president Claus Kugel described the evening's top drama as "Not only a good short film, but a great short film that took risk". When Monica Pelizzari viewed the tape of the film that the international director had sent him, he responded with what has

become one of Pelizzari's recurrent possessions, an explicit letter of encouragement, lending the film's screenwriter "I really enjoyed it [...] and look forward to seeing more of your films in the future." To Pelizzari, it was "like getting a message from God, saying 'It's okay, proceed!'"

For Pelizzari, however, film was not only a profession, it was a cross-pollination of delicate weapons and therapy, recovering potentially heavy emotional and cultural baggage into inspirational fuel.

# Bi-Cultural Visions

## The Films of Monica Pellizzari

by Mary Colbert



Movie screen photo: Monica Pellizzari's *Letter to Lisa*

...ed that only then will the world take notice. Like fellow Australian Film Television  
...ed thematic concerns through a body of short works, establishing a strong personal  
...tional releases at the end of May, Pellizzari had attracted a keen following.

"I really felt the need to address my reality as a bi-cultural Australian," says Pellizzari, the daughter of south Italian migrants who arrived here in the late 1950s. "I felt we didn't exist. My family and I experienced racism in the outer western suburbs of Sydney [Fivebells]. I grew up in racism and at the same time being beaten up at school and in the streets on my bike home, it was just horrendous. I couldn't stand the country."

Blonde and blue-eyed, Pellizzari—in appearance, at least—hardly identifies the stereotypes one would naturally associate with prejudice and discrimination. Her feelings of alienation were exacerbated by what she later saw television. "I grew up addicted to TV and yet never saw anybody that looked like me somewhere truly so serious. In the rare moments they were represented, they were

misrepresented. I wanted to tell stories from my room to represent people who had migrated to the co-dependent character, not just as a loner, as protagonists with heavy accents and grumpy hair."

At the University of NSW, where Pellizzari majored in political science and drama (she, under Peter Corbett, an excellent cinema studies teacher, she discovered in film her alternate medium). "A lot of people who've known me think I'm a loner-type person because I've watched dramas that have been lagging me about the country. They say, 'You're lucky you can read your literature through cinema.' A lot of people don't have that outlet. They go and pick up a shotgun instead."



When Pellizzari's first application to the Australian Film Television and Radio School (AFTRS) was rejected, she decided to gain valuable, practical hands-on experience. Where better than with her original source of experience, Peter Weir?

But Pellizzari, both on and off screen, the word "impossible" didn't enter, as everyday for six months she handled producer Jan Maffey and his extremely weakened ("Anyone with pneumonia in such a world also dies in their work"), his already sick, employing her as a production assistant on *The Year of Living Dangerously* (Weir, 1982). She formed a good working relationship with Weir—a lifelong experience—who would also not "always drinking, smoking, and making quips."

Pellizzari, then eleven herself, was under contract producer assistant on *On the Beach* (John Boorman, now deceased director, 1983), and later on *Hunger* (The Chinese Marxist-Leninist Jia Zhangke, 1993), earning money on her own (Pellizzari, 1993) and with photographer on various projects. From a second rejection from the AFTRS did she define her. "It was a time that the school was going through a real identity crisis about whether it was training artists or technicians. In one of the interviews I was told to watch more space. Can you believe it?"

Finally, at age 24, Pellizzari was accepted by her 1-year hiatus film school, El Centro Australiano de Cinematografía in Rome. "A lot of my slide had gone there. I just figured that if I could walk the corridor then I'd be inspired."

Again, Pellizzari unconsciously understood opportunities while she waited and school still was on strike, she arranged encounters. In a writer's moment on Lisa Wertheimer's *Notes of Emily* (Gemma Night), Federico Fellini's *O Turchese* and Wim Wenders's *Die Chinese* (Gloria Stein), and so on to the Tarantino brothers' *Good Morning, Babylon*. She appeared in an exam on Bernardo Bertolucci's *The Last Emperor* (Bertolucci, 1987), she filmed in the creative workshops and then wrote the script for a heavy short, *Letter to Lisa*.

"I was fascinated with my foreign and theatrical life in that environment, but found the Italian very more theatrical and American film and Peter Weir and George Miller. I wasn't allowed to make a film, so I acted in quite a few, and found a hard to make back," she says.

"Only has an incredible film culture and that's where I tap in or out at the source of my references. Rome is my second home and maybe one day I'll make a film there. About 15 attempts have failed because the place is so chaotic. I've been out a few years, but at the moment I'm more interested in English language, a world trend – and the Italians are desperate to go that way, too. In fact, due to American cultural dominance, the strongest asset I have going for me here is that I can make an cultured film on the English language."

Pellicani returned to Australia and finally gained entrance to the APTN, where she made the short *White Noise* (Black Noise), the first of a trail of films about Italianism and Italianism. It's about a youth's questioning of his identity when in contact with an Italian woman, then in her two-faced black and white. "The influence probably barks back to the English Gothic films I used to watch growing up and a love of neo-noir Italian cinema, cross-pollinated with what I absorbed in film history and my own environment as a multi-race photographer absorbed with the intersection of racial-black and pure white contradictions." The world have loved to use it on *Painted of Flesh*, but found it too difficult to tackle on a first feature, opting to go for as much mainstream as choosing lighter blues and greens.

While *White Noise* shows promise, it was Pellicani's graduation film, *Behind the Shutter* (1997), that launched her as a major talent. This comically simple but moving feature about a young Italian girl growing up in California and had a hitlike impact – winning an AFI Award for Best Young Star, Best Screen (Drama at Chicago), and a stack of other awards, as well as being an official entry into the 1999 Academy Awards' short film category. Pellicani got an agent (Filmy Limited & Assoc. Inc.) and was on her way.

A succession of RRP projects for radio and tele vision kept her working and consolidated her reputation, particularly *Pa, My Name* (2001), the story of a displaced Italian grandfather living in suburban Sydney, who dreams of returning to his birthplace in Naples. It was the first short produced by Quora for its 11th anniversary. Film festivals and prizes followed, but it was her fourth short, the 14-minute, 11mm, stylistically-imaginative and allegorical drama *Just Genesis* that catapulted Pellicani into the international limelight.

The film is a visually sophisticated and eerily polished work that moves beyond the concerns of her earlier films to explore the rubrics of female identity – a recurring theme since – and the victim roles of Italian-Australian upbringing. Through a series of black-and-white scenes, it charts the cross-cultural experience of teenage Maria (played by Elena Pannone, the mother figure in *Painted of Flesh*), portrayed on split-screen format by complementary animation of cross-culturally-colored images of sacred/northern Italian deities.

It isn't the first time (hardly) metaphor is unreserved, but it is certainly one of the most clever, as numerous coverings of food are served alongside provocative explanations of sexuality and a critique of Italian patriarchy spread with lit and helpings of subversive humor. Pellicani says: "The world is becoming a lot more conservative and I have to be more sophisticated in the way I serve sophisticated my character because some male

actors find the situations too aggressive and bold. If you want to put a message across, you wrap it up in nice paper and make it easy to swallow, or else forget it."

But even Pellicani's wit couldn't make palatable to conservative viewers explicit images easily seen – on Australian screens, at least – of traditional sexual roles: menstruation, female masturbation (as the takes up a pin in *Painted of Flesh*) and lesbian experience (some censored in the delicately witty, contrasting race-of-passion drama).

Women's issues appeared an oddity and to female anatomy in a balance scene of interrupted menstruation. Maria's sexual defiance may a sublimated look toward counterpoint in the dramatic ritual of gender production and a budding political consciousness of Italian heritage.

"I wanted to correlate food and sexual parts of identity," says Pellicani. "The idea behind the split screen is that we remember how conscious in our life, many of them around – first look, etc – but sometimes hide and we remember only select things. So I shot the nude part in black and white. Food on the other hand, a constant part of being, was photographed in colour." Pellicani claims even the AFC attention went into the counterpoint. "I had the impression the women were terrified and didn't want me to go that way – after all, I could have made a nice little sexual racket film."

"People are afraid of talking about issues which are part of my reality of being a woman. Women are 51 percent of the population, in which is born lying about showing menstruation, which is part of their reality? There are a part of my life, but the women currently haven't always been pleasant."

But the film did take the taste of the producers

by Real World Pictures and Telenor Australia, exposes another taboo subject: sexual abuse. What makes sadistic, young Angela's plight more poignant is the cultural domestic context perpetuated by a family friend, with whom the steps while her mother is in hospital having a baby. As her previous rape victim, Pellicani's drama states of the most successful ideas of Catholic, Irish, Australian culture.

"The statistics speak loudly that one in five kids is abused. Those from one RRP background are obvious targets precisely because of the extended family system. You have a lot of extended family and with extended family, Pellicani says: "I didn't want to do a story of a victim without a revenge aspect. These girls have anger in common because no one helps them take life into their own hands. I wanted to inspire anyone who has been a victim, or has been not able to deal with it, to do something to break it out."

Pellicani's film-as-therapy effort, with its empowering supporting casting, generated praise from human rights activists and a Strength and Courage award from the Italian-Australian Women's Association.

By now the stage was set for her debut feature, *Painted of Flesh*. It took five years to refine the script, providing scope to encapsulate and evolve her cross-cultural feminist concerns in the cross-passage of Maria (Pa) (Tina Wilson, effectively self-named "Maria").

The cast, Pellicani's focus is more ambitious. While the film's cast is driven by Maria's coming-of-age and rebellion against patriarchal oppression and traditional values, it plays against a mosaic of interwoven scenes of those practitioners of local cultural women.

Pellicani says, "I think strongly about going all of them in an act of change to allow them to develop. With Maria as the catalyst, even Catalina (played brilliantly by Anna Vukobratovic) and finds her own individual mind."

Religion is at the core. Maria's parents were her to go down the traditional path of marriage, the wants an education and career as a lawyer. Maria's dance are her own sexuality, exorcises her response in the household in the small town, and she secretly seeks privacy. With events on her



Director Maria Pellicani, with Maria Pellicani in *Painted of Flesh*

mostly Italian underdog and gay in the *White Noise* Film Festival, and the *Body Love* guaranteed moderate publicity and screening on Italian Pay-TV, making it the first Australian short to be theatrically released in Italy. "I think they appreciated the film cultural aspects and the commitment of the style Italian film is conscious for culture dialogue and being serious, and that was just the opposite," says Pellicani.

Pellicani's new work, *Red Wishes*, a half-hour drama part of the *Glitter the Skin* series (produced

and she challenges her father's abusive dominance out of the household in a dramatic confrontation. Ironically, it is believed that if you follow your own spirit in this culture you will end up with a "Red of the" ("no people do anything") – a ritual of nothing – but Maria's defiance adds up to a great deal.

Maria took a while to cast. "I didn't want a pure teenage struggle from the streets," says Pellicani, "because that might put into social context part of being right and I wanted to go hyper-real. Tina

had enough training, she was a little bit older and could play drama, and has an emotional range above all others."

Producer John Overton was drawn to the migrant room and the microcosm of family traditions and differences expressed in the script. "Itokusa is one of a generation of younger filmmakers who tell stories in a different way," says Overton. "Their films are out there using all another rather than long, lingering scenes. It's interesting to watch their confidence without losing the story, and one of the challenges is to make sure visual style doesn't overshadow narrative. Movies are supposed to tell."

Thematically, according to Pellizzari, the film is an analysis of earlier cinema. "I wanted to set up

I think I made all these metaphors in my work. Unfortunately, we have the bloody Virgin Mary out there to be constantly pinned against. 'Yes, it's not like everyone wants Jesus Christ as a husband.' Coming from an Italian Catholic, those are red-lucan words.

"I think women are incredibly strong. The things we have to bear in everyday make us that way. If we had it all on a platter, we wouldn't be that way. I don't step away from calling my films feminist. At least 50 percent of cinema is born stories and I want to address some of the folklore. I'm interested in telling Italian stories mainly because that's what I know, and I want to include women on screen. We hardly see enough stories about women, it's only male experiences."

course? "I do believe that when left to their own devices women tell stories in a different way. As you get more and more professional, and demand more money, there is a much greater pressure to make that handsome, to tell women in a much more acceptable environment—that is, created by boys—may."

In *People of Plein, Man's* explanation of sexuality is expressed through vocal tones, with loudly colored 'in your face' images of mainstream and forced deflection.

Pellizzari explores sexuality through cinema, from more than close-up to—long—medium shot. "My editor [ fellow APTES graduate James Blanchard] knew I wanted to go from close-up to midshots, but it also comes back to creating that cinematic experience which enables us to examine life at the microscopic level. More film is shot like TV, but why spend all that money if you're not going to cinematically enhance it?"

Pellizzari attributes much of the dramatic look of his last three films to his cinematographers, fellow APTES graduate Jane Clarke (former apprentice to Campbell's *General*). "She, in her own right, has a strong visual style and we basically combine our two visions. We storyboard everything to make sure we're both speaking the same language."

"I wanted to incorporate the idea of hyper realism and simulation. A journalist for the Italian newspaper *La Repubblica* described my influences as very much Peter Weir, Australian and Lane Worrall's hyper realism. I worked with both and some critics see the unconscious influences. But I also find that Australia's a magical place to live. As soon as I go out into the country, I am much blinder. I find that becoming and threatening running from a background where life is so closed."

Five filmmakers would agree to realizing the form of other movies. Pellizzari scoffs. "There isn't anything original on screen, it's just approach that can be, the way you saved the story." She cites Marisa Marzotto and Agostino (Holland as influences). Scoresby (though I have a problem with his handling of women), the lovely old way. Barrocco was sound (though a low appreciation of his metaphors: surreal), and, of course, fellow Italian—Austrian, Fellini—came in for praise. Locally, Jean Campbell, Peter Weir and Paul Cox (a source of support) are cited as inspiring.

Cinema has provided Pellizzari with a catholic course, yet the most of literary continues to be complex. "I don't know what was in the Australian I find Australia when I go away overseas. But when I'm here I feel like a foreigner. And there are still racism saying, 'What are you going to make film about now Australia?' like I'm not here. I'm moved because I make so-called 'my' film. It's very distressing, but I've realized a hardship and that keeps me going." ☐



From *Itokusa* (left) and *Man's* (right)

the nation that Itokusa is centered on through the generations, but that maybe there is hope for the next generation brought about by the art of rage by Man's. Gradually, one sees a defining influence of the home cinema culture. Cinema is rooted in the traditional Italian culture, Cinema, Man's mother (Pierucci), struggles both cultures, while Man, an Australian kid growing up, is eventually responsible for her mother's liberation from her traditional father's control. Her father's double standards are exposed in his adulterous relationship with his mother (Pierucci).

Says Pellizzari: "Cinema is an analysis of a lot of women I know. I think one mother's generation had a single film to make for all others would have liked to have been in it but didn't have the means or know-how. It's a sort of fantasy to see to show it's possible."

"I knew quite a few women from migrant backgrounds who did get out of horrendous marriages in their teens and escaped the patriarchal domestic violence. It wasn't easy and a lot of them had to stay in marriage because they can't see another way out."

"Italian men with women who are the embodiment of their tradition, a witness and confidante, and

The oppressive father figure is almost a caricature, I suggest. "It comes back to screen time", responds Pellizzari. "We're in need to more dominating screen time, where it's reversed, people have a sense of obsession. It's a matter of the sub-

*There isn't anything original on screen; it's your approach that can be, the way you unveil the story.*

conscious and people don't stop to analyze that."

"Nightly, we watch what I call the subconscious nightly news, because everything is about what you have done that day. What they're killed, married, the magical lives they're introduced to—and we're ignored. We're remote and along comes a film where the male is in the background and suddenly there is a sense of discovery in the subconscious."

Distancing and nightmare explicitly convey on screen her female protagonists' women. Domestic filmmakers are a special derivative film like



Brooks (center) with the crew and the cast of *Road to Nowhere*

Jacki Wang (right)

Brooks (center) with the crew and the cast of *Road to Nowhere*



# Road to Nowhere

By Bill Thompson, Melbourne, Australia

A small country town is turned upside down by four bowling ladies. An "accidental comedy", *Road to Nowhere* marks the feature debut of director Sue Brooks, working with a script by Lizzy Tibben.

Brooks says, "It is hard for me to believe the characters in *Road to Nowhere* don't exist in the real world. I've been living with this community for so long, I will tell, in the version when I see the film—I agreed at first, maybe there get frustrated with them, and obviously love and care for them."

"When used to say, 'His or her heart is in the right place', and then was always enough said—I think *Road to Nowhere* is better in the right place. I hope people can enjoy it for that."

Brooks won the Best Screen Fiction Award for *The Doctor's Wife* at the 1994 Sydney Film Festival, was a documentary filmmaker with *High Heels* (written by Tibben) in 1985 and in 1988 directed *An Ordinary Woman*. After doing an episode of *Sea Pack* for SBS, Brooks made *Land of the Long Weekend* in 1992 for the ABC and Film Australia.

Sue Maiden is *Road to Nowhere* producer, and Magritte Freeman the director of photography. (Freeman shot some of Brooks' earlier films, this is her last feature.)

The cast includes Bill Hunter, Gary Barry (Sydney), Carma, Monica Maughan, Patricia Kennedy and Leo Ramey.

Photo: Bruce M. Brown





Carol (left), Mary (center),  
Burt (right), and Jan (far right)



Karen (left) and Jan (right)



Bob (left)



Bob (left) and Jan (right) on the set of the film. Bob is sitting on the tripod, while Jan is standing next to him.



## MICK CONNOLLY

**“W**hen I was driving nine years ago, I’d just had somebody crash in the car. It was dark, and I saw this guy by the side of the road having sex, nothing at all subtle. I thought, ‘I can’t pull up that guy, but he got his hand on the door handle. I had to step on I wouldn’t stop his hand off.’ He got to and I said, ‘Please, mate, you don’t throw up in the car.’ It turned out he was disabled. I felt so small. He went on to thank me all the way home.”

Anyone who has seen Mick Connolly's *APT*

*Award* winning short *Cables of the Year* will have no trouble recognizing the genius of this wicked urban anecdote. That genius would also be in no doubt about the filmmaker's sympathies. For in his *Cables of the Year* like much of the Melbourne filmmaker's work, reveals the figure of the so-called hero, a desperately solo which of the multitude in the over-crowded, and why are we treated as their plights?

Connolly sees his short films, across so all, as gentle reminders about people who are behind the eight ball. “They’re down characters. Trying to be true to a character—that’s what I really love. It’s not about getting off on the pinky guys and trying

to be as funny as I can. I like to stay truthful to characters and tell a story that people can identify with.”

Connolly, Connolly says, “is part of my make-up. Every time I think of stories, I see the funny side of them. Even when I try to be serious, I want to see something stupid.” He laughs with the modesty of a person who refuses to take himself too seriously. “I think it’s just part of me.”

Connolly took the long route to his first feature film career as a director, working as a copewriter, taxi driver, advertising rep, stage assistant and prop maker. “It’s a load of nonsense. I’ll run out of my experience soon and have to do some





research", he adds. "Most recently, he directed episodes of *Good Guys*, *Bad Guys* and *Blue-Print*, and is currently developing his first feature script."

In 1993, Connolly undertook the VCA Post-Graduate course, his short *Opportunity Knocks* winning a nomination for an AFI Award and a theatrical release. The black comedy had its origins, says Connolly, in "the idea of somebody retelling their life story on someone else's body—I open the movie around that." Then, plus a story in a German downtown cinema has not paying a man five years ago.

Making comedy, Connolly insists, isn't very funny. "You have to go into the show relying on

your own instincts in the script, knowing that your timing is right and that it will be funny when you drop it all together. But watching rushes and doing it on the day can be worrying because nobody's laughing."

Laughter can be a danger, too. "I had one experience on a short, *Jack or Jaws*, where the crew were posing themselves off the way through. I don't think the film's very funny. I think it's because the actors were playing it like theatre, the crew was the audience. They were playing it up so some people outside the frame and suddenly it wasn't funny where we looked at it as a scene on a screen. None of these laughs are there."

"I'll go as far as trying to be funny, rather than being true to the character, it's terrible. Audience just it straight away."

Connolly says that he grew up in a family of big storytellers, which may be where he found his mission for the pay off. "There's a lot to do with whether it's funny or not. I think that's the issue in my storytelling—warning the audience to get them ready for something funny. Often I think of really funny scenes and write them down, but when I go to do them they're not very funny because they weren't given the right set up. The audience isn't ready for it. It's a long process to get these moments right."

—RORY DOUGHERTY



# ALEKA DOESN'T LI



Some musings on  
suburbia, migration  
and film



Christos Tsiolkas

PG T&E's analysis of the children's film says a Little Prayer (Reynolds) Lamentation (1988) there is a more than fair warning, one of Malfunction's subtlety. This is the first version of a story about a boy's malfunctions and his father and mother on the Western and Lamentation's side of the story. It is only one shot, and quickly, the camera is in the street and almost every of every boy's first mind. Through Malfunction's eyes, we have concrete and working class culture and characters, the landscape of it has not been the least, has remained very much the same. The long history of a film, as well as the first, is every detail. But, it is a highly original. Subsequent to it, as it is, as it is, is a place to escape from it, a Little Prayer, a Little Prayer, for an instant, a near loss and it will be a day of every or half.

The McIntosh depicts, as viewed from the rear, western suburbs, Greenwich, a geography of Middlesex based ideas from Mount & Mount (John Dugan, 1958) to *Smoggy Smoggy* (Kathryn Wright, 1952), from *Swissness* (John Dugan, 1952) to *The Big Steel Gracks* (Lee, 1958) and



# WE HERE ANYMORE



Holings on the River News (Jan. 1960). The very phrase, "the western subject" is a shorthand that refers to a weekly class about Australia. Whether the class is celebratory or grays countries or regions, the west remained to Americans as a site of class difference.

This discussion takes on a problematic almost-teleological, as *Chelone* fails to accept the changing landscape of the 1970s: the changing patterns of migration – more cultural as well as 'biological'. Ransome attempts, here, to propose, can be understood as a pre-emptive bid to place fundamentalising change to the change to the industry and thereby defusing the xenophobia from collapse. The globalised, business, super-saturated of a working culture that is being first applied to the larger communities being into Footnote. I would argue that Ransome attempts to extend and simply include into, in the realm of an American economic representation, and a day to day, single identified, xenophobia, simultaneously become one and homophobes in its obscuring such structure.

A MEMOIR IN THE LIFE OF JOHN WILKINSON, ESQ. BY HIS SON, JOHN WILKINSON, JUNR. 1770.

Though I lived only a few blocks away from it, *Memphis Blues* in 1977 was a place I was almost fearful to venture, especially on my own. When I had just been told that I was in Memphis, I knew, at a terrible young age, and I know it as a place of fighting, hard drinking and criminal activity. This was a street of Commission Housing stories and of deep social injustice and pain. I remember the streets of Percy, of Backlund and of Gulfport as I could visit Memphis, filled with Greek Indians. Blacks and Jews as well as Anglos. At 12, in 1954, my family was in more ways part of the migration to enter a nation that was to be the mother of us representatives and not just to transform the nation and look at these more-varying worlds.

The 1963 Mississippi film *Moving On* (Michael Rosenberg), one of the few documentaries of this migration, has in it three very personal shots seen in Indian American family portrait to move from Percy to the nation's south, the film is traced from the room of one of the school's sons, Greg (Wesley



My Place (1996) stars Deborah Mailman as a young girl who is taken to her father's home in the 1930s. (Photo: Peter G. Lindbergh)



The Heartbreak Kid (1991) stars Michael Jackson as a young man who is taken to his father's home in the 1930s. (Photo: Peter G. Lindbergh)



My Place (1996) stars Deborah Mailman as a young girl who is taken to her father's home in the 1930s. (Photo: Peter G. Lindbergh)

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*Columbo*) Gino means the moon. His world—in school, at play—is bounded by a continuous swirling oval, and in between, the “angle” and the “wheel” worlds. The categories of ring and slip are marked clearly but among his peers, Gino is capable of flitting between these categories. Only when his family home is shown in transition is this not the case. His mother speaks to him in Italian and Gino answers her outside in English. It is in the order of the film, then, for the most part, the Italian language is not used. The effect is to survey sharply and poignantly the inter-generational cultural creeds of a migrant experience. We see Gino wander considerably through the streets, empty lots and

pat ball parks of Carlton and Ferney. As yet, the gentleness of the outer city is not as evident. Gino's parents, however, are framed within the confines of home and of factory work, and their isolation from the landscape is evident. We never see the family debt to the outer values. The film ends with the arrival of the motorcycle.

*Moving Out* represents a working-class milieu that is instantly identifiable to anyone growing up in Melbourne in the 1970s and '80s. Rather than a consciously-declared policy in ethics, racial intolerance is embodied in the physical terrain in which Gino lives. An Italian man at a desk next to a Greek who has come to an Aussie. Some of the most effective scenes in the film are of the arriving longhair car in an abandoned car, smoking. Ethnicity, cultural difference, creates a tension—“you wog”, “you aussie”—but it is often subordinate to the shared experiences of school, generational conflict and lack of money.

Ten years on, *The Heartbreak Kid* (Jeffrey Jenkins, 1991) examines a sexual relationship between a Greek Australian schoolboy and his Greek Australian mother. As much as this separates them, so does become Christina (Claudia Karvan), the schoolteacher, love with her partner at a large modern house “on top of the hill”. Seventeen-year-old Nick (Alex Dimitrakidis) lives with his father and mother in a small house at the outer western suburbs. Apart from the obvious symbolic demarcations of class represented by the two houses (interclass working-class/upper class), *The Heartbreak Kid* also alludes to the assimilation of Melbourne, and of Australian culture, effected by migration.

A marked difference between *Moving Out* and *The Heartbreak Kid* is that though both films are concerned with adolescence, the multiple ethnic relationships within the school are now mediated by a common (capital-M) Mite: multiculturalism. This notion comes an important role play, and, as well as Australian film, it is played out within the confines of space (this time located in Aussie Rules). Unlike the tentative Gino, who relies on quick Italian, the established Greek Australian communities in *The Heartbreak Kid* articulate a more proudly ethnic-specific identity. Nick and Christina are Greek as well as English, both of them are comfortable with, and surrounded by, Greek Australian peers. While Christina and Nick share with Gino in the tension of family relations, a tension now determined by the cultural effects and displacements of migration. Even though an adult, Christina is trapped in a



## ADAM BENJAMIN ELLIOT

**T**welve-year-old Adam Benjamin Elliot, of the Pratt Institute's *Optique in Animation* at Queens College of the Arts School of Film and Television last year, and produced a two-minute claymation film, *Black*. Since then, *Black* has won the Best Animated Film Award at the Montreal Intl. Comedy Short Film Festival and a string of VCA Awards, and is slated to be in the Killy Film Festival on opening night. It was also chosen as part of the American short film showcase, Cinema Drive Animation, at Cannes this year, and was selected as co-competition for the Cannes International Animation Festival in France.

Elliot spent four years traveling and working as a freelance designer, illustrator and motion designer before doing the course at VCA, but claymation was never far from his mind. "Initially when I wanted to do was 3D animation on film", Elliot explains, "and *Black* was going to be 3D. However, the teachers convinced me to do 2D, because they thought it was a great script, and things in the real world to give more substance, especially in the nature of Wallace and Gromit."

The whole thing *didn't* happen because, while Elliot had a idea, he had no under-graduate qualifications or previous film work behind him. "I got in on the shot of my work", he explains. "I actually got in on the second round, so I truly appreciated it, and I think I worked that into his head because of that." Elliot had been working on a completely different script all year, which was mostly poetry, so one night he put together a script of family conversations and developed the script for *Black*. "It's a metaphor, more autobiographical but in an abstracted, small figure that is incredibly engaging, and is both funny and devastating."

Elliot has been working on his next script, which will also be a claymation film, as well as developing a children's book, and working to design for the Festival. While he would love to make a full-length animated film like those with Wallace and Gromit, he really can't see it happening here.

—TOMMY LAMAR MARTINEZ

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#### ■ 10. **Interference**

**national differences** – differences of cultural, religious and political history and tradition that affect its story telling. These differences are to be both acknowledged and valued. For example, many films like *Les Cinq* "own" what's called *cinéma vérité* in contemporary Chinese cinema metaphor is particularly important.

Lately, Dwyer commented on the major differences between American and European movies. American cinema, he suggested, were more linear and plot driven. European cinema are more often character driven and more likely to be open ended.

Interestingly, Dwyer's method is almost a formulaic approach to any film. Occasionally I wanted more detail. When he discusses *Les Cinq* for example's film as a demonstration of it, I want to ask whether there are any circumstances in which observational cinema can be revealing for audiences. When *Harvey Keitel* (Robert DeNiro), *Apple* is discussed as a film that challenges formulaic structure through its use of time, I want to say that I found this a deeply interesting film. Dwyer comments on enormous amount of work and it is a part of the appeal of his analysis and thoughts – the attempt to come to grips with so much of contemporary cinematic storytelling.

At times, I wondered whether the broad sweep of this approach could be supplemented with a couple of more in-depth analyses of particular works/films. At the end of the session (and having to read *Alternative Scriptwriting*), I was left with lots of questions. Could Dwyer's theories and categories also be applied to other on the page? What about visual storytelling and the role of images in constructing cinematic stories, (not just as part of the director's role but as the writer/storyteller is credited or not to create what most film fans's view as an excellent or brilliant critical to a North American world view and their other culture might not emphasize conflict to the same degree? What about how diverse audiences in contrast to our own stories from what we experience and view on screen?

As a teacher of screenwriting, Dwyer says that he almost never emphasizes the narrative components of script material in order to get people to engage with his globalized views. Many beginning writers are more inclined to focus on and sensationalize narrative. He also sees mythologies (not just growing up around new technologies

with considerable more discussion of the technologies themselves from ads to webcasts to live playright and screenwriter (see: Claude Rains, Dwyer's interest in both screenwriting and film and video-making). He doesn't see the story of writing, script and editing as being so clearly differentiated as is often assumed. They're all different stages in the process of cinematic storytelling.

Overall, I was a bit happy that my own involvement with writing, reading, editing, and screening, screenplay will get hold of a copy of *Alternative Scriptwriting* and read it if they're not already done so. It's funny and thoughtful about a vast range of approaches to screenwriting across genres, styles of filmmaking and styles and cultures. It's likely to provide lots of questions and ideas, and because – as Dwyer himself says – *Alternative Scriptwriting* and its methods are intended to be a contribution to an ongoing discussion about screen stories. I think that an approach as open minded and insightful as Dwyer's can only be helpful to screenwriters and filmmakers interested in exploring the full creative possibilities of cinema, and engaging with contemporary audiences. ■

#### ■ 10. **summary in**

has to make a place for observability for cinema to be an. It also needs to be a place where anybody can find information and access. They can't get it home, or in-between people who will talk to them about to go which are still not available on cable or internet or television.

He also mentioned that they need to make what is today the Cybernet and the automated translation class into one service, with direct access to the website and its data and image banks both within the Visual Image and out side. The Cybernet works very well, he says, and is well understood with people really getting involved in it and asking interesting questions, which is challenging the filmmaker's management to make it move forward. But long after it was agreed, the filmmaker's started thinking about the next step. What's the purpose? It's not just a Cybernet. They are showing people how to use the internet as a tool that it serves a purpose so that it creates something and needs people just being represented by it. To quote Ruffalo again:

"What's very interesting is that most of you can understand the next few

steps if you're used to it's like a role player or a box machine. We're not beginning to learn from it can help us. If the web does not involve images and access to moving images as the web, then it won't work – it won't last. But I think it's bound to move to that direction. As to the policy of only holding copies of films with some exceptions with Ruffalo, Michael Ruffalo, counteracts this by offering that the VisualImage's strength lies in the issue of the collection. If they were to widen the collection to other areas like Performance Arts, Visual Arts, Video Arts or Claude Ruffalo, they could spread their financial resources too thinly and would just create a more demand that couldn't be satisfied.

So much for their actual collection, but it's another time to come to the daily screening. They have the film which runs for 3 months. Ruffalo agrees that people may not particularly care about the films – they come to see the individual films they are interested in – but nevertheless he believes that it's still important to have a backbone as a structure – an intellectual reason to present such and such films.

This is where the VisualImage differs both from the cinema and the CinemaImage. It has a very good partnership with them. The VisualImage is more like an art house film showing films that the commercial cinema retail more often because they're old films.

As far as the CinemaImage goes, the director, Dominique Peina, is a personal friend of Ruffalo's. They have worked together before. Ruffalo says that he has a very different approach. The CinemaImage calls itself a Museum of Cinema. Its approach is from an artistic point of view. It will do a retrospective on a country or a video or a director, or a particular time in history. It publishes books on very specific films. It always leaves its approach around the concept of cinema as a language, as an art form.

The VisualImage's approach is very different. It approaches film as the expansion, or as a tool, or as a way of looking at looking. What comes first is what do the images tell us, and what can be seen through the film? They might show a film this year about the history of cinema in England, and then next year show the same film because they are interested in the writing class, and that same film can say a lot about that. Such films reveal something beyond themselves, and that's

why the films are presented to them with long frames that link them together.

In all this, the VisualImage buys the rights from the holder of the film rights. They don't have copyright in France – they have author's rights. This is very different from Australia or the USA. He can buy the complete rights, and the owner retains the moral rights (but anyone watching it is in particular view or even that the owner has to be to the detriment of their work).

Under Ruffalo, the VisualImage has become mainly the place for people to come and spend and be involved in the film culture in general. That's the reason why it has 100,000. This is an amazing festival for into museums, video presentations. It's directly television programmes, but it's the only chance that can be seen in the cinema programmes of so much quality from around the world. The VisualImage has it. It happens in March and then comes to Paris. This is just one thing, many other special events, seminars and conferences which the VisualImage will do.

The VisualImage is a thing people's minds, and making an audience it seems significant that its films are mainly young people 18-30, because they are the people of the future who are absorbing all this – all the little clues and the cinema programming. The VisualImage uses them and talks with them, and interacts with them in workshops and seminars. Ruffalo is really impressed with what young people are so eager to learn about the films of the cinema and cinema history. He is optimistic by nature, and believes that just because life is not a full one, it must be a very good one.

It is clear that if the French film *When the video got much of the impact from young filmmakers watching films at the CinemaImage Program, then a similar thing is happening at the VisualImage in the eyes in the city of Paris, which has been called "The film buff's paradise". Images in similar fashion, according to Australia for our future filmmakers, critics and film business. ■*

\* The VisualImage purchased the rights from the authors at an average cost of about 100,000 dollars per minute (which includes the rights to show the film for 10 years within the premises of the VisualImage, or to be used in any way or to be organized by the VisualImage).





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## Planes and cranes and Steadicams

The film is noticeable for some imaginative aerial work in a serial-attack sequence, the elements of which were shot by and with GOPA's Peter Flores. A poster of Japanese Zero fighters was completed by Dale Goupal of Pacific Steadcam from footage of one full-sized aircraft shot by Flores — and output back to film at Gilbey, the Sydney Cinema facility.

The shots used in the sequence consisted of exterior of one aircraft, sliding, double-exposed, panned in reverse, interior POW menards into the cockpit, set for risk bursting across the Zero's nose, tipping and swinging (blue sky and sea) used as the main (pink-ground) plate. The remarkably realistic feds, gunfire and some flames were digitally scored. Goupal even exploded a few flying Zeros and crashed it into the sea alongside the burning ship full of women and children.

Later in the film, a commemorative funeral service is held in the jungle, captured by a moving crane shot. The shot is striking because of the general lack of "showy" shots elsewhere. As the film, James explained, "We could in fact find which Tony Goupal had filmed was the Steadicam crew of that experience."

Carefully controlled is a small amount of Steadicam shooting by camera operator, Brad Shields, in an extended tracking shot around the camp grounds in some of the scenes as workers out of the tent, and a memorable shot when the women are being rounded up in the village. As they come into the square after coming down a small alley and around a corner, Brad stepped into a crane with the Steadicam and went as motion into the air to show a huge terrified crowd of shipwrecked survivors and two beautiful temples.

## Two in the bush

One early sequence depicts a moment when the Japanese sergeant Flores (Goupal) into the jungle at sunset — as James describes it: "a quite dramatic scene".

James: "When you are in a woodland, even at midday, it's so dark. But we really couldn't shoot without light, it would have been flat, and with very, very hot spots of sunlight, and not to keep with the mood of the film. Or we would have had to wait for the sun which the budget could not afford."

So, what I did was keep the guys and the singers set up two racks-and-roll tracks in the top of very high fig trees. On closer scenes, we hung 1.5k HMI Pan lights with spot holders, and chose them through clouds. These made very muted areas of light through the leaves of the tree and which gave smoke, dappled patterns, irregularity of sunlight.

I then had special effects by a show plane "bar line" around the background area which they blew smoke, making holes in the "bar line" where necessary to let the smoke out.

## Ladies who die

Obviously, *Panther's Blood* has no "star" as such, in spite of the presence of Gloria Gaudy and Pauline Collins. In many scenes, the camera's composition is in most principal players — each with offering

Sallymore Pryor (Black Cloud),  
James Barnes (P. Panther's Blood)



tribute, make up, skin tone and health conditions James. There is one scene with three upper-class Englishmen up to their knees in a Shiny sea pool, and, of course, the scene was great about in Collins got worked in — and she did the whole film herself.

There was no conflict in the main cast. It could have been a parental catastrophe, with that many women actors under adverse conditions.

There could have been lighting.

Another scene called for three women to be travelling water mid-scene.

They were just floating in the water, all the Barnes had. We shot with the camera partially submerged in a splash-box suspended on bargons off a pulley on the back of a boat. These drivers would position the women and then, when we were ready to roll, the women would float into position, we and do their dialogue and hopefully they wouldn't drift off out of shot. Mark Morris had a 70 EVA Viking pontoon on the boat with two six and two 4k HMI Pans so they through sides on a lighting grid.

Then when we did the day-for-night scene we really pumped the light area down, by taking the light grid away, putting a polar screen on the camera to darken the sky and not allowing for any

'day for night' film. It looked great, just like moonlight at sea.

Out at sea?

Yeah, out in the ocean again. We had a polarizer on the lens, so I put a lot of light on the scene — like from the straight onto them with no diffusion — then stopped the lens down so that everything went quite dark. It was twilight, so I really wanted a lot of light on them.

## Matching locations

In the film, Penang and Port Douglas stand in for Sumatra, Morley's (Tony) performs scenes for the latter's interior, while the Calcutta water-front doors duty for Singapore's interior.

It must have been a nightmare matching the two locations.

James: "It wasn't easy. But I find you have to match within the sequence — you can never match the whole thing, the whole film cannot be matched shot for shot — unless you have millions of dollars to sit around and wait. It's got to be within the scene continuity."

## Special effects

James: "You must rely very heavily on special effects. If you have none, you would need with sea,

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in you need big wind machines. Then you need cranes and towers and all sorts of stuff to pump the water. Then the water has to be clean, otherwise people get sick. Then we need smoke at that.

We created a lot of smoke and dust in this film to give the feeling of heat and drought. So, these days you think you make you can't move without special effects!

They're your best friends on location, they really are. In the longpans [the heat-protection suits], there were explosions, bombs going off, fires, gas leaks and smoke everywhere, and there were this big flash and all of the actors had to go to their lines.

The first AD was just saying "hang" through a loud speaker, but that wasn't really working. So Bruce Cline, the main effects guy, rigged a small charge over a lot of wood up in the air and set it off. We just stood and waited a change of underwear. There was a bright orange flash which was photographed beautifully, and the principals and 250 people in the background all went to their lines at the same time.

## Operating

John James became my only camera in a DOP and mostly operated as well. When asked did he enjoy getting his hands back on the controls of the camera, he answered:

Oh yes, I love operating. When we had three cameras running, it would jump in and operate. But I find that with two cameras and that many people and that much lighting going on, it's easier to operate for me to be a full time operator. It tends to slow things down.

## Lab contact

In Malaysia, I called me in a two-way turnaround from the Sydney lab, which is the North Queensland location was down to two days. It's easy to see when important side lab issues pop up in a film when it's of thousands of dollars a day in it strike.

## Lab reports are crucial

James I found Denise Williams, our AD lab, a great help. When we shot our first lot of footage, she would tell us when it looked like and how it was all going – she was our eyes in the laboratory. She would look at the film every morning and have a report to us.

It was a critical aspect, too. She would have an opinion on things. In America, they don't have an opinion because America could happen the same way, we are still in a position where people can speak honestly and fairly.

And please?

Arthur Catteridge [Mick Jagger] played a very

important role in the final look of the film. He got the film, shot over three months, everywhere from Perth to Cairns to Sydney, a second unit opening and Dole. Deputized along the digital enhancement, and then Diller doing the print out in Sydney.

Arthur got all of the negative back. It was all cut together, 1,100 takes in the film. Then he had to colour grade and design change all of this to make

I was a little apprehensive about coming back to work in Australia after two years, having done so many films in America. I hoped my way of making back changed so much that I couldn't get along with the crew.

I found a few of the people were the same that I had worked with in the past, which was good, because they at least knew me and could put up with me. I was pleasantly surprised to have

instantly a lot more and have enjoyed the big guys and how they were. Lighting and grip were in excellent condition. Honestly, we knew all of the boys that they have in America.

I think that Australian crews are as efficient as even more efficient than their American counterparts. American crews work in a team and get along very well, and that's a real plus. It is good to see that crews have not lost that wonderfully professional way of thinking that you can get a really amazing crew with a more creative result, making the shots much better than they would have been.

## On scenes

Notable on a few occasions in the film is the subtle use of the rain lens. James James said I found that the actors worked when cameras was contemplating and looking at the camera. We used the rain as a couple of times and found it made a much more special effect than a dolly. In a dolly, you are going to the picture, with a scene you are bringing the picture to you.

The actor comes out to you when you come into them and it's a more moving technique if done correctly. Obviously, it's a slow scene, taking time, and a continuous combined with a dolly.

There was one to be generous with the camera. He likes to look and but not necessarily busy.

## On Bradford

James It's an absolute privilege to work on one of Bradford's films. He's such a gentleman to work with. He's got such a sense of the whole film, and, in the particular case, he wrote the story as well. He did all of the research, wrote and arranged the surviving women.

It was a very, very happy production. Sam Milliken [producer], Anne Fleming [production manager], Colin Fisher [the AD] and everybody were really up against it getting the many scenes together, keeping a crew together and moving and accommodating everybody. It was a really big job. The production office pulled in all carefully and, I think, we made a wonderful film. 



a look like the way I imagined the film to look.

In America, the first print is usually delivered in a really good for the lab to get the light. It's not until you get the third or the fourth print that everything works. And the fourth print is actually about what Arthur's first print looks like. That's just the way it is.

Arthur, in my opinion, is a master worker, a legend in his own time. And not just that. Ask any boss in DP. His work over the past 23 years or more has been outstanding. He has worked with every DP in the business, giving every film the full attention to make how big it could.

## Crews

Peter James' camera operator was Fred Sheldis, with Denise [Kath] the focus puller. What asked what the Popping [it] about. Australian crews, James continued.



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# Post for everyone?

by **Barrie Smith**

**W**HAT HAS HAPPENED? Is the post production world? Piece of ideas called film and video business and whether are coming down. Over your local producer or better may be making no poster videos. (Gorn! laugh) already there are some 600Ps out there past as well as desktop, desktop, etc.

Towards the end of 1994, we saw the spectacle of Silicon Graphics launching its 4D platform — at under \$100,000 — aimed to enter a video/post capital for last year's most successful new software.

Only a few days ago, Apple's new Macintosh, a new low-cost post production package that costs less than \$5,000. To run you must add \$10,000 for a new 100MHz of computer hardware. With purchase of this low-cost post production package that costs less than \$5,000. To run you must add \$10,000 for a new 100MHz of computer hardware. With purchase of this low-cost post production package that costs less than \$5,000. To run you must add \$10,000 for a new 100MHz of computer hardware.

## Everybody's

He is hard to overdo. You can see him in virtually every film or video production, even the most sophisticated. He is Mark Richards, of Sydney company, MIRA. He is not enough a miracle in just a few years to make the Macintosh post system a slightly superior word mean to a post production and.

Digital World is a World, held in Sydney at the end of last February. You Macintosh three weeks starting the Macintosh, and everything has been off. Supporting him from the international website the VP International Operations John Caplan. John Macintosh is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

## There's

Macintosh is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

It does have some very big uprisings, but the Macintosh is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

Caplan: History is a marketplace and it's just waiting to get it. There are a few people just made in the USA called Macintosh. A few people just made in the USA called Macintosh. A few people just made in the USA called Macintosh. A few people just made in the USA called Macintosh.

**Richards:** There is a company in Melbourne called New World Film. They are responsible for the Silver Screen award. They are responsible for the Silver Screen award. They are responsible for the Silver Screen award. They are responsible for the Silver Screen award.

just completed the action feature film called simply as Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

**Caplan:** It's been talked a lot. We have about 100,000 systems installed on a worldwide basis and about 1,000 at the time. It's the USA. It's the USA. It's the USA. It's the USA. It's the USA. It's the USA. It's the USA.

**Can you describe the range of users who use it?**  
**Caplan:** We had one guy who said his motorcycle was his only way to get to work. He was doing some video work. He was doing some video work. He was doing some video work. He was doing some video work.

**What's the price of it now?**  
**Caplan:** Corporate version, in fact, is probably \$10,000.



going into the industry by buying the hardware.

There's a lot of people that it's going to make the market. There's a lot of people that it's going to make the market. There's a lot of people that it's going to make the market. There's a lot of people that it's going to make the market.

The Macintosh is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

What is the price of it now? It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now.

**Caplan:** Probably about \$10,000. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now.

So what are you going to do? It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now. It's the price of it now.

instructing the staff or what not.

We also think that a tremendous future is in the coming years over the Internet. As it grows, it's a tremendous future. As it grows, it's a tremendous future. As it grows, it's a tremendous future. As it grows, it's a tremendous future.

The most common help of format, is analog. It's the most common help of format, is analog. It's the most common help of format, is analog. It's the most common help of format, is analog.

**Caplan:** The conflict was because we were sitting in the middle and saying, "This is the only way to do it. And you don't need a lot of training." It's the only way to do it. And you don't need a lot of training.

Caplan: Corporate version, in fact, is probably \$10,000.

of people in what they do — and rightly so. We were really working the Macintosh market as the only thing that we were not doing. It's the only thing that we were not doing. It's the only thing that we were not doing. It's the only thing that we were not doing.

But at the time, the Macintosh is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

Now what a little word and you can enter CD-ROM or MIDI and then it's the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh. Mark Richards is the Macintosh.

**Caplan:** We're waiting for a version for the PC platform, but we're still doing their conjunction with Apple developing a QuickTime later later.

It will still be Macintosh. It will be able to talk with the RT software. Broadcasting on the Mac is about 35, 40 percent higher than on a PC. It's a lot easier.

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**NOTE NEW CLOSING DATE - 31 JULY**

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In August 1997 the FTO will allocate funds for the support of events, publications and organisations that contribute to film culture in NSW. Funds, as usual, are tight but the FTO would welcome approaches from individuals or organisations with an initiative that might warrant support. There is no formal application form.

Proposals, which should include information and a budget, should reach the Film Culture & Policy Officer by 31 JULY at the latest.

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Other titles include *Marie's Wedding*, *Red Boy Baby*, *The Sun of Us* and *The Adventures of Priscilla Queen of the Desert*. All titles are priced at \$17.95 (RRP) and include B/W and colour stills from the film as well as introductions from the films' writers/directors/producers and film commentaries.

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to use for professional people and I think it will stay that way. I know Apple has to explore where they fit in the industry and hopefully they'll address those things correctly.

**A SILENT GRAPHICS READER?**

**Caplan:** We don't have any plans, but, if the demand's there, we will do it.

**BUT YOU CAN GET A GRAPHIC FOR A PC VERSION?**

**Caplan:** Yes. I don't think a higher resolution is much, I think it's the convenience level of people used to PCs. So, we are coming out with an NT version that people can look at it and say, "Well, do I want an NT version or do I want the Mac version?" And they can make decisions.

Then they can move the files from one platform to the other. We do have a number of multiple systems sites. And there's some places where Apple just didn't do very well — and NT is going to be the star child. And it does place where NT is very strong, even though we're having a great deal of success with our product on a Mac.

**DO YOU HAVE THE DEVELOPMENT MARKET IN CHINA?**

**Caplan:** Absolutely. We're looking for a growth rate of interest to proceed in the international market and a good lot of that is coming from Asia. We have some topologists in China already. We're running challenge projects with CCTV and others like we'll have substantial business there in the future.

India has a very strong film industry and we've had a lot of interest there; that's all and we are taking a look at it. In Japan, we have close to zero systems.

For many people, with or without a same level of computer knowledge, the learning curve of handling sophisticated technology and storage software can be quite steep. I asked Caplan and Richards how long it takes to learn to use a Media site system?

**Caplan:** I would say most of the distributors are giving a day or two of training. On our product alone it probably takes a day to learn, but then there's all the other third party products that people also need to learn.

**Richards:** For systems, we do a lot of installation, configuration and training. And at the end of this day, starts enough for them to be completely editing and producing a final product using the Media site software. That we have them for a week, just doing, exploring and getting to know it and finding out what everything does. But they know the overall concept because it's really simple once you understand "drag and drop" and "cut and paste" and "paste and click" — everything else is just exploration. You only need some concepts to learn. And it comes with very good tutorials.

After a week, we normally go back for another day or two because they want to start doing animation or compositing.

**DOES THE MEDIA SITE HAVE SOMEHOW COME TO BE A SUCCESS?**

**Richards:** When you first install it, people — and we encourage them to — pick up the phone straight away, rather than struggle to know it, even if they forget something. Then the second tends to drop away. Then they add more software to it and they call more often and then it drops away again.

As they change their configuration or upgrade, there's a pause and then a drop. And they call again about a month or so later. And then they call again about a month or so later.

**Richards:** Non-linear editing is much more like film editing than tape editing. In tape, you have to wait while the tape shuffles up and down, and you can't insert into the middle of a section without having to reedit the whole tape again — and lose a generation.

Tape editing is entirely critical to a film editor, but now he's editing in a place in forward and shots are exactly the same mode as film editing.



John Coulson, Media site's president, Digital Media site.

So it's ten times faster. They made it to it very quickly. We've offered the command, "This is just like cutting film."

**Caplan:** It allows them to become a lot more pro ductive because they can make edits in real time, do it and see what it looks like. They don't have to pay for something else. It's very easy to change what you're doing.

**ARE YOU KNOWING HOW TO MAKE IT?**

**Caplan:** Same comment. I think they're making something like this. They find it easier.

**Richards:** The thing is that some people typically have a huge investment in a whole lot of dedicated hardware. They might have two thousand dollars worth of it with a lot of characters, generators and so on. And a lot of people we sell systems to say, "Well, I'll just use it once often. Then I'll go back to my online system because I have all this equipment."

But they do use it off-line and then they usually finish on Media site and output back to tape. They forget about all that equipment at the other end.

The tape guys love it because they have to use boxes that use a lot of computer resources. One box that was a lot of computer resources because of the loss of the system.

**Caplan:** It's kind of locked to the financial guys when they have to dispose of gear that was supposed to last five years and it goes after only three. But would say it's the unknown factor of what they're

jumping into, dealing with a computer instead of pieces of equipment that they're familiar with.

We try to consistently go out and do something, and make people to use how they really work. The cost itself is always paid back in how easy it really is.

**HOW DOES IT FIT INTO THE DIGITAL VIDEO MARKET?**

**Richards:** There are plenty of people in Australia who shoot on Digital Betacam, anytime graphics in the computer, use them together with Media site, output back to Digital Betacam — and then they merge to a post house and use Henry to store and produce for the final. Then go to air from there.

With Media site, there's no volume space limitation, so you can film Digital Betacam, which is working in a DVX volume space. You digitize it without transferring it to a different color space, and you point back out.

**Caplan:** And doesn't it also that they convert it and then have to convert it back. How do you have some degradation there?

**Richards:** No matter how many layers to you want to do, how many effects, no matter how many graphics you add, it's a one go operation.

**Caplan:** We're trying to create new users. And they can produce one component video or some thing and pay for the system.

**Richards:** Although a lot of companies moved out of the house production of corporate video a while ago, we think a lot more will come back into it and will start producing for themselves again.

**Caplan:** From Martin's point of view, he wants to make sure the users are happy with the product and if you look at the good equipment market place, you can't find a used Media site.

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## Production Survey

### Features in Pre-production

Fallen Eagles 58

### Features in Production

Army 58

Family Crooners 58

Geyskake D. Toman and Joe 58

The Interview

Justice

Clear and Lucinda

Figaro

Kubrick

Alcatraz

The Alvin Telle

Black Ice

Pink Jacks

A Little Bit of Soul

Joey

58

60

62

62

60

60

60

60

60

62

My Blessings

Don't Wipe Out

Clear and Lucinda

Figaro

Kubrick

Alcatraz

The Alvin Telle

Black Ice

Pink Jacks

A Little Bit of Soul

Joey

62

### Shorts

Star Movie

62



# inproduction

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## Production Survey

(for 10 May 1982)

### Features in pre-production

#### FALLING EAGLES

Feature in *Country*, *Radio*, *Parade* and *TV* (starts 10 May 1982)

Produced by *John* (1982)

Directed by *John* (1982)

Screenplay by *John* (1982)

Music by *John* (1982)

Cast: *John* (1982), *John* (1982)

Production: *John* (1982)

Release: *John* (1982)

Distribution: *John* (1982)

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## Production Survey

(for 10 May 1982)

### Features in pre-production

#### FALLING EAGLES

Feature in *Country*, *Radio*, *Parade* and *TV* (starts 10 May 1982)

Produced by *John* (1982)

Directed by *John* (1982)

Screenplay by *John* (1982)

Music by *John* (1982)

Cast: *John* (1982), *John* (1982)

Production: *John* (1982)

Release: *John* (1982)

Distribution: *John* (1982)

Notes: *John* (1982)

Comments: *John* (1982)

Box office: *John* (1982)

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